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early training at the Pennsylvania Academy of Fine Arts. Subsequently she travelled in Italy, Spain and France, studying the works of the masters. At Paris Degas became interested in her work and gave her such artistic guidance as he could, but from the first she seemed possessed of a bent that was highly individual.

The Institute has just received an anonymous gift of one of her oil paintings, entitled, "*In the Garden*," showing a mother and her child in pleasant out-of-doors surroundings. The mother in a white dress is seated in profile at the left, on a garden bench. Leaning against her lap and facing the spectators is her young daughter, in rose-colored dress. Her blond hair falls loosely about her face, and her head is

framed by a straw hat edged with black, worn carelessly on the back of her head. Behind the felicitous group, the lawn and shrubbery is delightfully suggested, the fresh green of summer furnishing a complementary foil to the rose of the dress and the flesh tones. It is exceedingly luminous and brilliant in color.

In subject matter, like most of Miss Cassatt's works, this picture deals with maternal love in that understanding manner that has given her a place in our affections.

Through this gift the Museum's permanent collection is now adorned with two very good examples of her work, a pastel, "*Femmes et Enfant*," having been presented some years ago by the late Edward C. Walker.

C. H. B.

PAINTING BY MAX KUEHNE

Through the gift of Mrs. Harry Payne Whitney, the sculptor, the Institute has received for its permanent collection the painting, "*Marine Headland*," by Max Kuehne. This picture, presumably one of his splendid series done on the coast of Maine, is a marine picture of great beauty. A rocky headland juts out into the sea. It is a clear day with a spanking breeze driving the short choppy waves toward the shore. The sunlight plays over water and land making of it a brilliant spectacle. The clear, luminous color, the grasp of subject matter, the portrayal of the mood of the sea, indi-

cate a comprehension that comes from broad experience.

Max Kuehne is an American, born in 1880. He studied with William M. Chase and Robert Henri, after which he travelled abroad.

The summer of 1912 spent at Gloucester marks the beginning of his development as a brilliant colorist and started him in the direction that has become his forte.

Since that time he has spent his summers at Gloucester or on the coast of Maine, painting aspects of the sea under the play of sparkling sunlight, of which this picture is a typical example.

C. H. B.



"MARINE HEADLAND," BY MAX KUEHNE
GIVEN BY MRS. HARRY PAYNE WHITNEY

SEVENTEENTH CENTURY DUTCH PORTRAIT RECENTLY ACQUIRED

Art was developing in England and Holland at the time when the Reformation was gaining ground. The countries and people who allied themselves to this new movement tended to oppose painting as it had existed. Thus religious art was abandoned as if it must necessarily be connected with the Roman church.

Holland, because of the nature of the terrain, because of her independence and Protestantism, and because of her more democratic

form of civil life, in the seventeenth century led the world in landscape and genre painting. In portraiture, Flanders alone equalled Holland. There are several reasons for this. Easel pictures, which had been introduced into Venice in the previous century, became popular in the Netherlands at this time. The Dutch are naturally frank and sincere, almost abrupt in their truthfulness. These two facts and the very existence of the guilds or corporations themselves, all gave im-